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A NEW VARIORUM EDITION OF SHAKESPEARE. THE TRAGEDIE OF CYMBELINE. Edited by Horace Howard Furness. Philadelphia. J. B. Lippincott Company. 1913. 8vo, pp. xx, 523.

It seems fitting that *Cymbeline*, which Dr. Furness deemed "the sweetest, tenderest, profoundest of almost all the immortal galaxy," should be the last of the Shakespearean plays to engage his attention. From his deathbed he wrote: "All the Commentary is ready for the printer, and the Preface almost ready. The source of the Plot, and Date of Composition, all finished and typewritten." Three days later he passed away, having finished also a noble life devoted to the highest ideals of scholarship. And now his son presents to us this volume, without change or addition, as the swan song of the greatest Shakespearean scholar that America—is it saying too much to add "or Europe?"—has produced. Every student of Shakespeare feels an inexpressible debt of gratitude to him, not only because the new Variorum Edition brings together in convenient form and with remarkable completeness and accuracy all of importance that critics have said about the several plays, but also—perhaps most—for the contributions which Dr. Furness himself has made to Shakespearean criticism. From every point of view the volumes in this edition are admirable; and now that their editor has gone, they remain as his monument, recording his industry, his judgment, his enthusiasm, and his sound scholarship.

That Dr. Furness in the ripeness of his experience should have given to the world an edition of *Cymbeline* is fortunate, for in many respects it is the most difficult of Shakespeare's plays. The numerous corruptions in the text, the frequent obscurity in the thought, and the mass of conjectures and criticisms heaped up by commentators make it formidable to the scholar. In all this labyrinth it is a blessing to have the guidance of so clear a head. Had Dr. Furness lived to further study the text as it passed through the press he might possibly have altered a few notes, or added here and there to his store of original comments; yet the edition as we have it doubtless represents the reflection and loving study of many years.

Although he could not, as was his custom, supervise the printing of the volume, that task has been well performed by his son, Mr. Horace Howard Furness, Jr. The text is an accurate reproduction of the First Folio, even to such minute details as broken type, standing quads, wrong font letters, crooked lines, and poor spacing. I have collated several scenes with Lee's Facsimile, without discovering an error. It is a comfort to feel that the text is beyond suspicion; and this gives us confidence in the accuracy of the rest of the work. Possibly if Dr. Furness had been alive

he would have avoided an occasional awkward disposition of the notes (for example, pp. 248, 286, 296); and he certainly would have prevented the misplacement of Dowden's note on page 14, under the discussion of *farre*—it should be under *ioyne*. But these are trivial matters. In the main the printing of the volume has been well cared for.

In his Preface, Dr. Furness has attempted to solve the problem of the authorship of the play. In this task he displays the enthusiasm of absolute conviction, much humor, and frequent sarcasm. To an inferior playwright he attributes all the Cymbeline portion of the play. He says: "Regarded broadly, I believe that the Imogen love story and all that immediately touched it interested Shakespeare deeply; the Cymbeline portion was turned over to the assistant, who at times grew vainglorious and inserted here and there, even on the ground sacred to Imogen, lines and sentiments that shine by their dullness. Nay, one whole character was, I think, confided to him. It is Belarius—who bored Shakespeare. To rehabilitate the hoary scoundrel was not (I may say) too great a task for Shakespeare, but one that would divert him from fairer and more entrancing subjects." This contention Dr. Furness proceeds to establish by quoting many passages that are wretched in thought and style; and at the conclusion he remarks: "Oxen and wainropes cannot hail me to the conviction that the passages which I have specified in the foregoing pages are Shakespeare's. Whose they are I care neither to know nor even to surmise. I know only that they are not Shakespeare's."

The compilation of the textual and critical notes has been executed with the editor's usual care and taste. Over these notes he presides as a judge, pointing out their weakness or their strength, awarding the decision with cogent reasons, and when necessary advancing his own explanation. At all times he displays rare common sense, and a shrewdness developed by his life long study of Shakespeare and of Shakespearean criticism. Moreover he often gives his judgments with a sly humor that relieves the tedium of a long, dry, and technical discussion. He delights in quiet chuckles, and exclamation points enclosed in brackets. For example, after quoting Dr. Samuel Johnson, he nudges the reader thus: "JOHNSON (1773): 'To vomit emptiness' is, in the language of poetry, 'to feel the convulsions of eructation without plenitude.' [Any difficulty, in any passage, is cheaply bought at the price of such pure Johnsonese!]" Perhaps at times the temptation to be humorous led Dr. Furness too far. I am not sure that the serious student enjoys lighting upon such levity as the following, attached to the phrase *trauailing a bed*: "An utterly frivolous mind would attribute this to Shakespeare's prophetic sense, and accept it as an anticipation of the modern sleeping car.—ED." The jest is unworthy of the Variorum Edition. And now that I am in the mood of faultfinding, I will call attention to another

minor flaw in the volume: there is at times a tendency on the part of the editor to be impatient with those who seek to clear up obscure passages. For example, after quoting two pages of comments on a speech by Imogen, all unsatisfactory, Dr. Furness exclaims: "What cared she for colons, or commas, or constructions?" If she did not, we may suspect that Shakespeare did. Again, in commenting on another passage, he says: "Any time or thought, however, expended on these lines, so utterly inappropriate as coming from Imogen's sad, sad heart, and never written by Shakespeare, is utterly wasted." We can sympathize with Dr. Furness's fine scorn of the playwright with whom Shakespeare chose to collaborate; yet we must accept the play as we have it, and any effort to better the text or to explain apparently unintelligible lines, even though the lines came from the pen of the collaborator, is not "utterly wasted."

As an addition to the note on "ingenuous Instrument" (IV. ii. 241), I wish to call attention to a passage in *Jack Drum's Entertainment*, 1601, (ed. Simpson, p. 169): "Thy brother's like the instrument the merchants sent ouer to the great *Turke*: You need not play vpon him, hee'le make musicke of himselfe, and hee bee once set going." From this passage it seems clear that Hunter is wrong in thinking that the reference is to the Æolian Harp. The passage in *Cymbeline* is as follows:

*Bel.* My ingenuous Iustrument,  
(Hearke *Polidore*) it sounds: but what occasion  
Hath *Cadwal* now to giue it motion? *Hearke.* . . . .  
*Gui.* What does he meane?  
Since death of my deer'st Mother  
It did not speake before. All solemne things  
Should answer solemne Accidents. The matter?

When Cadwal a few moments later enters "with Imogen dead, bearing her in his Armes," Belarius exclaims:

Looke, heere he comes,  
And brings the dire occasion in his Armes,  
Of what we blame him for.

The meaning of the whole passage (which was written by the collaborator) is this. Belarius had an "ingenious" musical instrument, which he had set in motion on the sad "occasion" of the death of Euriphile, the supposed mother of the two boys. Since then the instrument had not been allowed to "speake." But now, when Cadwal discovered Imogen dead, he felt that this "occasion," too, demanded something unusual; and remembering that the instrument was reserved for "solemne Accidents," he gave it "motion."

"Emendations at this late day," says Dr. Furness, "will be approved by no human being but the proposer himself, and prove food for mirth to every one beside." Accordingly I offer the fol-

lowing to the reader as a pleasantry. Act I, scene ii, lines 77-79, read in the Folio as follows:

O disloyal thing,  
That should'st repayre my youth, thou heap'st  
A year's age on mee.

The metre of the second line is defective, and the third line is awkward. Moreover "a year's age" seems inadequate to express the great anger of the king. I should like to read as follows:

O disloyal thing,  
That should'st repayre my youth, thou heap'st an age  
Of years on mee.

Compare *The Thracian Wonder*, I. ii:

Love's a desire, that to obtain betime,  
We lose an age of years, pluck'd from our prime.

In the Appendix are included a discussion of the date of the play; reprints of the several sources; a valuable summary (with liberal quotations) of Durfey's version, 1682, entitled *The Injured Princess, or The Fatal Wager*; and a collection of "Criticisms" chosen with Dr. Furness's usual good taste. Dr. Benson B. Charles has added a useful Index.

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**MILTON'S KNOWLEDGE OF MUSIC: ITS SOURCES AND SIGNIFICANCE IN HIS WORKS.** A Dissertation presented to the Faculty of Princeton University in candidacy for the Degree of Doctor of Philosophy by Sigmund Gottfried Spaeth, Princeton, the University Library, 1913.

In Dr. Spaeth's dissertation there are five chapters, five appendices, a list of abbreviations, a glossary of musical terms used by Milton, a bibliography, and an index. Altogether, the little volume of one hundred and eighty-six pages offers convincing evidence of well-directed industry. The broad scope of the investigation is indicated by the chapter headings, which are as follows: *English Music in the Seventeenth Century*, *The Life of Milton as a Musician*, *Milton and the art of Music*, *Milton and the Theory of Music*, *The Significance of Milton's Knowledge of Music*.

One obvious peculiarity of the writer's organization of his material appears in the relation to the main body of the thesis of the five appendices. Instead of being subsidiary to the preceding chapters, a collection of the by-products of the investigation, these appendices really furnish the material from which the deductions are drawn, and might profitably be read first. Indeed one might not unreasonably begin by reading the glossary, which is the most informing and significant part of the work.